MEMOIRS OF THE ARCHÆOLOGICAL SURVEY OF INDIA

No. 27

Pageant of King Mindon

BY

CHAS. DUROISELLE, M.A.,
Superintendent, Archaeological
Survey, Burma Circle.

Price Rs. 7-6 or 12s. 6d.

MEMOIRS OF THE
ARCHÆOLOGICAL SURVEY OF INDIA

624

No. 27

PAGEANT OF KING MINDON

leaving his Palace on a visit to the Kyauktawgyi Buddha Image at Mandalay (1865)

Reproduced from a contemporary and rare document.

BY
CHAS. DUROISELLE, M.A.,
Superintendent, Archaeological
Survey, Burma Circle.

CALCUTTA: GOVERNMENT OF INDIA
CENTRAL PUBLICATION BRANCH
1925

Government of India Publications are obtainable from the Government of India Central Publication Branch, 8, Hastings Street, Calcutta, and from the following Agents :—

EUROPE.

OFFICE OF THE HIGH COMMISSIONER FOR INDIA,

42, GROSVENOR GARDENS, LONDON, S.W. 1.

Ernest Leroux, 28, Rue Bonaparte, Paris.
Martinus Nijhoff, The Hague, Holland.
Otto Harrassowitz, Leipzig.
Friedländer und Sohn, Berlin.

and all Booksellers in the United Kingdom.

INDIA AND CEYLON.

Provincial Book Depôts :

MADRAS :—Office of the Superintendent, Government Press, Mount Road, Madras.
BOMBAY :—Office of the Manager, Government Central Press, Bombay.
SIND :—Library attached to the Office of the Commissioner in Sind, Karachi.
BENGAL :—Office of the Bengal Secretariat Book Depôt, Writers' Buildings, Room No. 1, Ground Floor, Calcutta.
UNITED PROVINCES OF AGRA AND OUDH :—Office of the Superintendent of Government Press, United Provinces of Agra and Oudh, Allahabad.
PUNJAB :—Office of the Government of Punjab, Lahore.
BURMA :—Office of the Superintendent, Government Printing, Burma, Rangoon.
CENTRAL PROVINCES AND BERAR :—Office of the Central Provinces Secretariat, Nagpur.
ASSAM :—Office of the Superintendent, Assam Secretariat Press.
BIHAR AND ORISSA :—Office of the Superintendent, Government Printing, Bihar and Orissa, P. O. Gulzarbagh, Patna.
COORG :—Office of the Chief Commissioner of Coorg, Bangalore.
NORTH-WEST FRONTIER PROVINCE :—Government Press, Peshawar.

Thacker, Spink & Co., Calcutta and Simla.
W. Newman & Co., Ltd., Calcutta.
R. Cambray & Co., Calcutta.
S. K. Lahiri & Co., Calcutta.
The Indian School Supply Depôt, 309, Bow Bazar Street, Calcutta, and 226, Nawabpur, Dacca.
Butterworth & Co. (India), Ltd., Calcutta.
Rai M. C. Sarcar Bahadur & Sons, 90/2A, Harrison Road, Calcutta.
The Weldon Library, 17, Park Street, Calcutta.
Standard Literature Company, Limited, Calcutta.
Association Press, Calcutta.
Chukervertty, Chatterjee & Co., Ltd., 13, College Square, Calcutta.
Higginbotham & Co., Madras.
V. Kalyanarama Iyer & Co., Madras.
P. R. Rama Iyer & Co., Madras.
Rochouse & Sons, Madras.
Bright & Co., Trivandrum.
V. S. Swaminathan, Bookseller, West Tower Street, Madura.
Thacker & Co., Ltd., Bombay.
D. B. Taraporevala, Sons & Co., Bombay.
Sunder Pandurang, Bombay.
Ram Chandra Govind & Sons, Kalbadevi, Bombay.
N. M. Tripathi & Co., Booksellers, Princess Street, Kalbadevi Road, Bombay.
Proprietor, New Kitabkhana, Poona.
The Manager, Oriental Book Supplying Agency, 15, Shukrawar, Poona City.
R. S. Gondhalekar's Book Depôt, Publisher and Bookseller, Budhwar Chawk, Poona City.
Managing Director, Co-operative Bookstall, Booksellers and Publishers, Poona City.
The Standard Bookstall, Karachi, Rawalpindi, Murree, Lahore, Peshawar and Quetta.
The Book Company, Calcutta.
Burma Book Club, Ltd., Rangoon.
Karsandas Narandas & Sons, Surat.
A. H. Wheeler & Co., Allahabad, Calcutta and Bombay.
N. B. Mathur, Supdt., Nazir Kanun Hind Press, Allahabad.
The North India Christian Tract and Book Society 18, Clive Road, Allahabad.
Ram Dayal Agarwala, 184, Katra, Allahabad.
Manager, Newal Kishore Press, Lucknow.
The Upper India Publishing House, Ltd., 41, Aminabad Park, Lucknow.
Munshi Seeta Ram, Managing Proprietor, Indian Army Book Depôt, Juhi, Cawnpore.
Rai Sahib M. Gulab Singh & Sons, Mufid-i-Am Press, Lahore and Allahabad.
Rama Krishna & Sons, Booksellers, Anarkali, Lahore.
Puri Brothers, Booksellers and Publishers, Katcheri Road, Lahore.
Manager of the Imperial Book Depôt, 63, Chandney Chowk Street, Delhi.
Oxfor Book and Stationery Company, Delhi.
Supdt., American Baptist Mission Press, Rangoon.
Proprietor, Rangoon Times Press, Rangoon.
The Modern Publishing House, Ltd., 30, Phayre Street, Rangoon.
The International Buddhist Book Depôt, Post Box No. 971, Rangoon.
Manager, the "Hitavada," Nagpur.
S. C. Talukdar, Proprietor, Students & Co., Cooch Behar.
Times of Ceylon Co., Ltd.
The Manager, Ceylon Observer, Colombo.
The Manager, The Indian Book Shop, Benares City.
B. C. Basak, Esq., Proprietor, Albert Library, Dacca

INTRODUCTION.

The pictures in the accompanying fifteen plates were reproduced from paintings in a *parabaik* or Burmese folding book belonging to Mr. R. C. J. Swinhoe of Mandalay. They represent the pageant of King Mindon (1853-78), the last king but one of Burma, leaving his Palace on the 16th of May 1865, to perform the dedication ceremony of the marble image of Buddha known as the *Kyauk-taw-gyi* Image placed in a small temple near the foot of the Mandalay Hill, Mandalay. This document is a very rare one, if not perhaps the only one now extant on this subject, and it was thought worthy of preservation from an ultimate fate of probable oblivion. It is, moreover, one of the very few extant specimens, well and carefully executed, of pure Burmese art before that art became sensibly influenced by western models and technique a few decades afterwards. It is a model of the last stage reached by Burmese painting after an almost uninterrupted course of nearly nine centuries, a course which can be followed step by step on the walls of temples scattered over the country. On the whole, it cannot be said that the art of painting through all this period has made much progress or greatly improved in its technique. This is no doubt to be attributed to the distracted state of the country which, through many centuries, was in an almost constant ferment of war; such a condition, here as elsewhere, is little conducive to sustained progress in the fine arts. It will be remarked, however, how many of the figures in this document are finely delineated; the elephants are a master-piece of drawing, the animals being absolutely true to the life; judging from the earliest examples known, the Burmese have always excelled in exquisitely representing the elephant. The horse, as will be seen, is not quite so happily executed; so also are the examples of it in early frescoes.

These paintings exhibit a display of the forces in full dress of the Burmese standing army at its headquarters at Mandalay. The quaint dresses of the princes, princesses, ministers, etc., the gorgeous uniforms of the warriors and of the officers; the richly caparisoned elephants and horses; the war-chariots and typically Burmese sedan-chairs, make a delightful and vivid picture. They are now a thing of the past, but the scenes depicted here make them live again under our eyes. They are reproduced here by kind permission of Mr. Swinhoe, the owner of the original paintings, and of Sir John Marshall, Kt., C.I.E., Director-General of Archæology in India.

The *parabaik* contains fifteen pages, each measuring $22\frac{1}{2}'' \times 18''$; all these fifteen pages represent only one scene: the pageant; that is, the *parabaik* is

supposed to be opened to its full length, when the pageant in its entirety can be viewed at one glance. In this, the Burmese had the better of us for, for the sake of convenience, we have been obliged to reproduce the painting on each page as a separate plate with a description facing it.

Even in the *parabaik*, the pictures would not have been exactly understood by the Burmese without the explanations in Burmese at the bottom. It must be here remarked that the explanations in Burmese under each picture, in the plates as well as in the originals, do not necessarily explain the scene above, but mostly refer to the scenes depicted one or two plates back; this is due to the fact of the explanations having been compiled separately, and written subsequently at the bottom of the *parabaik* in such space as could be left for them.

The explanations facing each plate are taken from the Burmese below the scenes. They are not, however, a translation, for the Burmese text bristles with native names of battalions, etc., which, if reproduced in the English explanations, would have made them unreadable and irksome. A careful examination will show that the formation or constitution of each of the battalions represented is practically identically the same, except in a few instances; and this is the reason why, unless I had repeated again and again the same thing. the explanations facing some plates are so short. To specialists in Burma anxious to know the formation and the names of the battalions of which the small army at Mandalay under Mindon consisted, the Burmese legend below these plates will give some information. The standing army at the capital probably did not exceed 14,000 or 15,000 men. The infantry, divided into "Inner" battalions, "Outer" battalions and "Miscellaneous" battalions, numbered about 13,000 men. The artillery was poor, consisting of small old model guns, and of jingals and culverins, all of which may be seen in these plates. The artillery was served by about 500 men, all of them descendants of Portuguese and French colonists or rather prisoners of war, of the 16th and 17th centuries. The cavalry consisted of about 2,500 horse.[1]

We find a short account of the *Kyauk-taw-gyi* Image and the small temple in which it is housed, in two Burmese chronicles.[2] The small temple is situated at the foot of the Mandalay Hill, at the north-east corner outside the walls of the *Shwé-myo-daw* or Golden City which, since the British occupation (1885), is known as Fort Dufferin. King Mindon erected it, but for some reason or other did not complete it; the corrugated iron roof as it is now seen was put on by the *Sawbwā* (Shan Chief) of Nyaung-ywé. The huge block of white marble out of which the statue was carved was obtained from the Sa-gyin quarry, a hill some twenty-four miles to the north of Mandalay, in June 1864, and brought over to Mandalay with great difficulty and after many vicissi-

---

[1] For some more details and the mode of levying, officering, etc., see "Gazetteer of Upper Burma and the Shan States", Vol. II, Part I, p. 498 *ff*.

[2] "Mandalay-Rājavan", p. 103; "Kōn-bhaung-zet-Rājavaṅ", p. 1437 and p. 1441

tudes. The King and Queen, from time to time, went to see the progress of the carving, each visit being made the occasion of great festivities. The image was completed in 1865, and the King and Queen, on the 16th of May of that year, repaired in great state to the pagoda to dedicate the image; it is the pageant of this visit which our plates represent.

Owing to the high cost of printing plates in colours, fourteen were reproduced in black. The first plate only is in colours; but as these colours are practically the same all over, this plate will give a good idea of the rest.

CHAS. DUROISELLE,
Superintendent, Archæological Survey, Burma.

MANDALAY,
The 24th June 1924.

LIST OF PLATES.

Plate I	. .	Vanguard: artillery flanked by cavalry.
" II	. .	Vanguard: 1st Battalion; Infantry of 2nd Battalion.
" III	. .	Vanguard: 2nd Battalion; Horse, chariots, elephants; 3rd Battalion.
" IV	. .	Vanguard: 4th Battalion; Infantry of 5th Battalion.
" V	. .	Vanguard: 5th Battalion; Horse, chariots, elephants; 6th Battalion.
" VI	. .	Vanguard: elephants of the 6th Battalion; Royal Guards.
" VII	. .	Royal Guards; Royal elephants; The King's elephant is covered with gold network and has no rider; Members of the Royal family and officials.
" VIII	. .	Royal Guards; Royal Steeds; Regimental Band; Requisites of Royal Personages; Siamese, Arakanese, and Shan Princes.
" IX	. .	Royal Guards; Ministers' daughters; Notables' daughters; the Coronation White Umbrella; Princesses; Ensigns of Royalty; Royal Palanquin.
" X	. .	Royal Guards; Royal Carriage; Royal Steed; attendants on the King and Queen; Royal physicians; attendants of the Harem.
" XI	. .	Rearguard—1st Battalion; part of Infantry of 2nd Battalion.
" XII	. .	Rearguard—2nd Battalion; 3rd Battalion: Infantry and horse.
" XIII	. .	Rearguard—elephants of 3rd Battalion: 4th Battalion.
" XIV	. .	Rearguard—5th Battalion; part of Infantry of 6th Battalion.
" XV	. .	6th Battalion. End of Pageant.

Note—A Burmese battalion or regiment consisted of four units—1st infantry; 2nd cavalry; 3rd war-chariots and 4th elephants, according to the division so well known from Pali writings. This is the order followed in the following plates for each regiment. The Pageant consisted, first, of artillery, followed by six Battalions, called the Vanguard Battalions; then came the Royal Guard Regiments followed by what was called the six Rearguard Battalions.

THE PAGEANT OF KING MINDON.

PLATE I.

This plate represents the vanguard of the troops which precedes His Majesty King Mindon who, in the sedan chair represented on plate IX, leaves the Golden Palace to dedicate the *Kyauk-taw-gyi* at Mandalay. This vanguard consists of the Royal Artillery protected on both flanks by cavalry. On the extreme left, opening the procession, are four gongs; each is carried on a pole by two men. The uppermost is completely gilt; it was called the *Shwe-pyi-zô* gong, after the title of the officer who had charge of it, and the figure behind it, clad in red and carrying a fan, is meant to represent the *Shwe-pyi-zô* or Alderman of the city. The three other gongs are common black gongs. Below the *Shwe-pyi-zô* are four other officers; all are dressed exactly alike, but the text tells us they are, beginning from the top, the *Myo-wun*, or Governor of the City, the Jail Superintendent, the Town-clerk and the Jail-clerk. Behind the *Shwe-pyi-zô* and two of the other officers come their attendants, carrying betel-boxes and goglets for drinking water with cups inverted on their mouths. All these gongs and officials headed the procession at a distance of 700 yards from the body of the troops. The artillery, in the middle, which consists of 5 guns, is drawn by twenty-six men under charge of eleven European gunners carrying muskets. In the Burmese text each gun is given a special name or rather title, but, as may be seen, they are all perfectly alike. Four other Europeans, two on the top and two below, carrying pennons and muskets belong, not, as might be thought from their position, to the cavalry but to the artillery. In the centre, behind the third or middle gun is the Commander of the artillery with three attendants following him with betel-box, goglet and cup, and his sword; behind these, on horseback, is an artillery officer also followed by retainers; another officer of the same rank is seen just behind the two guns in the first or top row. The text says that there are 10 guns drawn by 100 men in charge of 50 foreign gunners, besides the officers.

The cavalry are Lancers, and each horseman has two attendants on foot behind him to supply spare lances; excepting the four at the extreme right, up and down, these attendants are not seen, their legs only being visible between those of the horses. The squadrons or regiments are given several appellations, derived mostly from the place of their recruiting: *Shwe-pyi-yan-aung*= Burmese Lancers, then Shan Lancers, and Laotian, Assamese, Manipuri, Taung-thaman (near Amarapura), and Sagaing Lancers, etc. Nothing distinguishes these different squadrons; the only ones who can with certainty be made out are the eight cavalrymen (four on the top and four below), owing to their peculiar Nāga- or cobra-headdress; these are horsemen from Manipur. The text says there are 500 horsemen with 1,000 attendants on foot.

PLATE II.

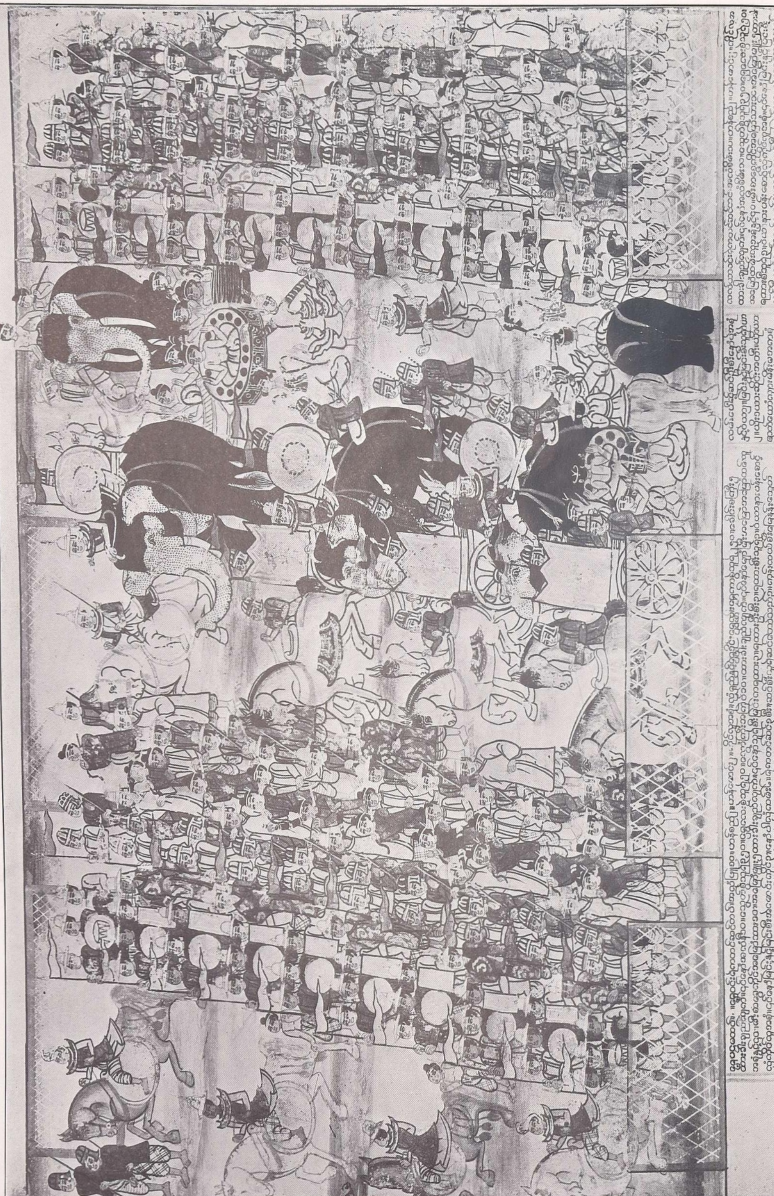


PLATE II.

On the left hand, the four horsemen form the last rank of the cavalry detachment of plate I.

Then comes the first battalion of infantry, 810 strong, according to the text. As shown in the plate they are eleven ranks deep; the first line consists of 10 bearers of *white* pennons; the second line is made up of 10 warriors with circular shields, the warrior at each extremity carrying besides a small war-drum; the third line consists of 10 warriors with rectangular shields, here the warrior at each extremity has a war-gong. Then come, forming the fourth line, 5 officers each bearing a sword. In the 5th line are ten men each carrying a *red* pennon; the sixth is made up of 10 musketeers; then follow (7th line) 5 subordinate military officers known as "*Thwé-thauk-gyi*", bearing swords. Mention is made of 50 bowmen in the text coming between the musketeers and *thwé-thauk-gyi*, but they have all been left out in the painting. The 8th line shows us men carrying portable guns, a kind of light "couleuvrines" with, behind them, a line of six men holding wick-coils to fire the couleuvrines. The 10th line consists of musketeers again, and the rear or 11th line consists of five artillery officers in charge of the 10 couleuvrines. Now come three war-chariots, each drawn by two horses, each chariot contains a driver and a warrior. The two lower chariots have each two men, one on each side behind the wheels, to look after the linch-pins. On the right of each chariot is a lancer on horseback with two attendants on foot bearing lances. Immediately behind these come three war-elephants; on each, may be seen, sitting on the neck, the mahout; then a warrior with shield in the howdah, and clinging to the howdah, at the back, an assistant; the elephant in the middle is followed by two spearmen on foot, whose duty it is to look after the elephant's legs, if hurt. Behind these two is an officer on foot carrying a sword. Next come, top and bottom, two other elephants and horses with their riders with, between them, a Siamese orchestra and dancers, men and women; the riders of the two elephants and horses just mentioned had for duty to prevent the people breaking in through the lattice fence on each side of the pageant. Then comes another battalion, also 810 strong, nine lines deep; their description would be a repetition of the first battalion just described.

PLATE III.

On the left hand is the rearguard of the body of troops on plate II; that is, three war-chariots and three war-elephants, with horsemen near them, just as in the previous plate. At the openings in the lattice fences, both up and down, are an elephant and a horse stationed, to prevent the people from rushing in and marring the order of the march. These elephants are always easily distinguished from war-elephants in that their riders are bare down to the waist. Near the elephant on the top is a Burmese orchestra and a dancer performing in front of it; below her are Burmese acrobats showing their tricks. Then comes another battalion, 810 strong like the preceding ones; it is eleven lines deep, and the formation is practically the same as previously; to wit:—

1st line.—10 bearers of white pennons.
2nd line.—8 warriors with circular shields; at each extremity of the line, a man carries a small war-drum.
3rd line.—9 soldiers with rectangular shields, with a war-gong at each end of the line.
4th line.—Is made up of five officers carrying swords.
5th line.—10 bearers of red pennons.
6th line.—10 musketeers.
7th line.—5 subordinate infantry officers (*Thwé-thauk-kyi*).
8th line.—10 bearers of small couleuvrines.
9th line.—5 gunners carrying wick-coils to fire the above.
10th line.—5 artillery officers with swords, and
11th line.—5 subordinate infantry officers with swords.

The text says there are bowmen between the 6th and 7th lines, but they cannot be made out in the plate.

Behind the battalion come three officers on horseback, followed by three war-chariots, behind which come three war-elephants; the middle one is attended by three spearmen on foot; near the topmost of these elephants is a cavalryman, and on the left of the lowermost Talaing musicians, seated on the ground, one with cymbals, one with a flute, and another in front of them with a *pattaya* or Burmese piano; a girl is dancing in front of them. On the extreme right, two elephants and horses guarding the openings in the fence; between them Burmese and Talaing orchestras and two girls dancing. Below the girls is an officer on foot followed by his attendant.

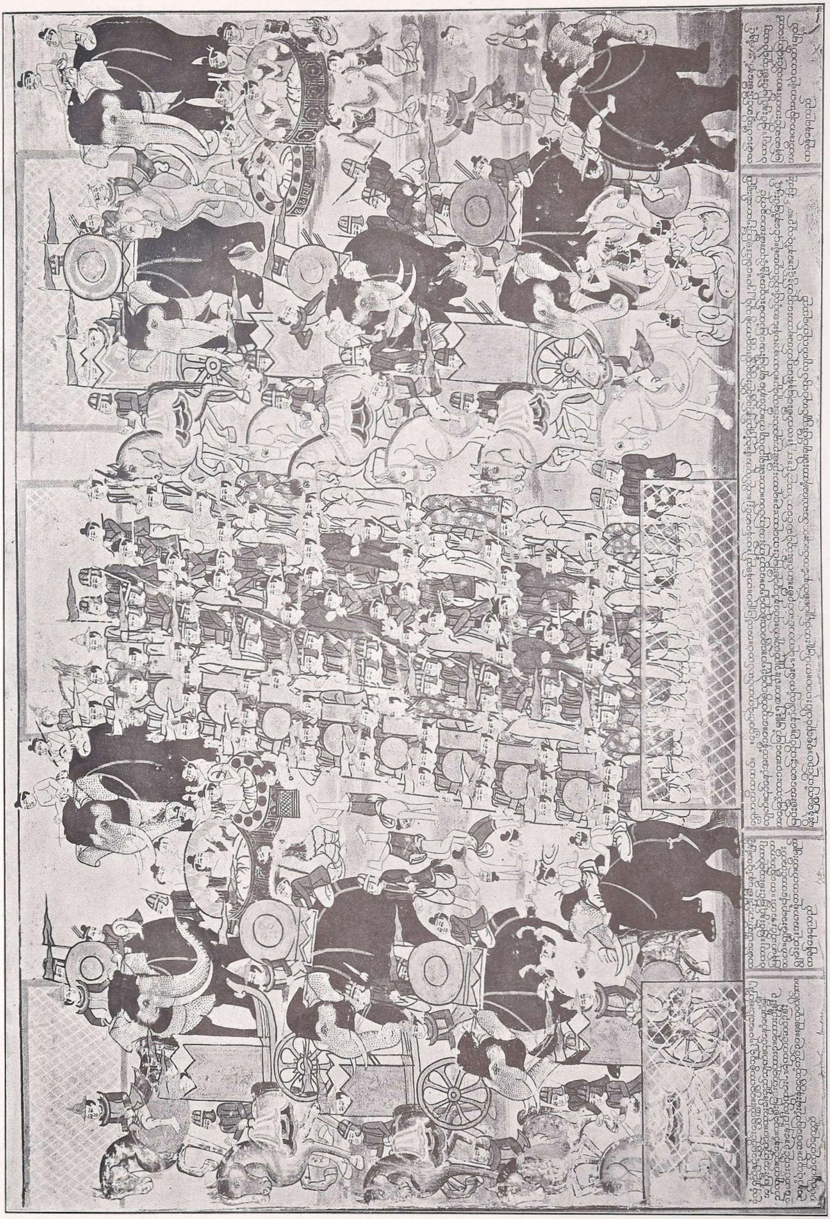


PLATE IV.

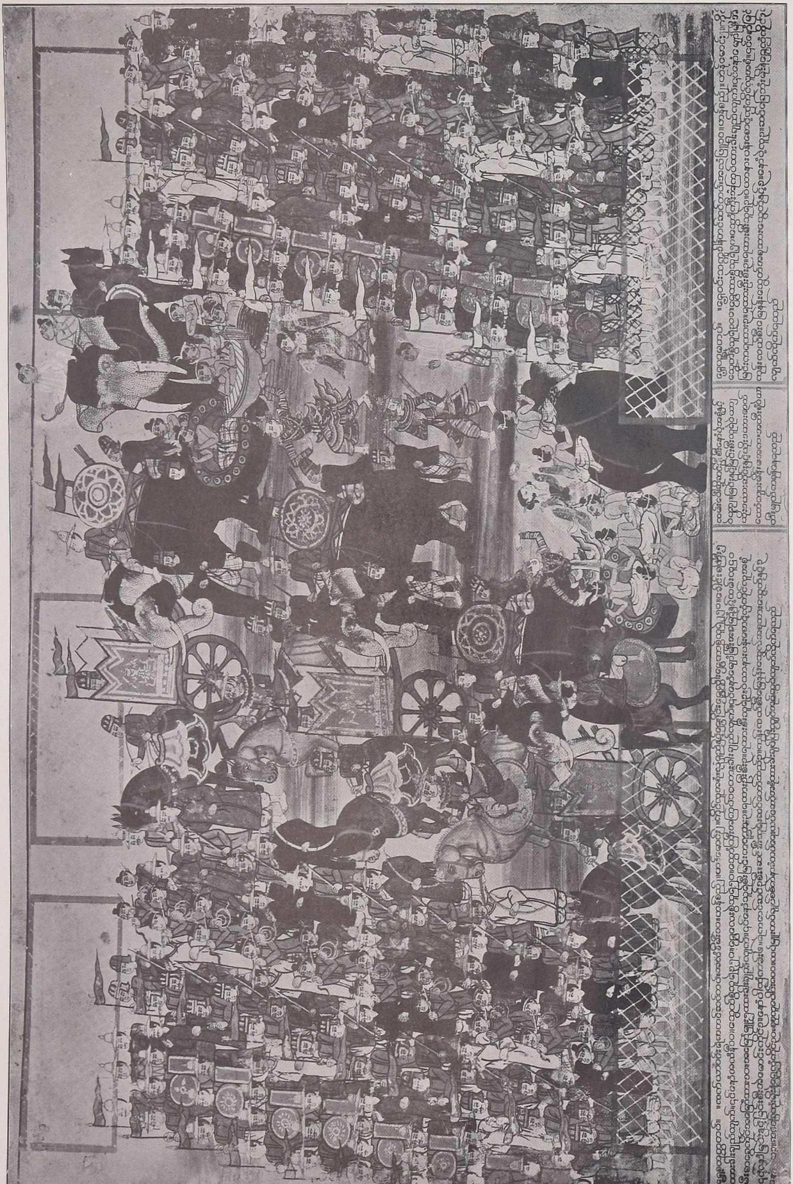


PLATE IV.

The procession continues. On the left hand is the fourth infantry battalion, 800 strong, according to the text; it is 12 lines deep.

1st line.—10 bearers of *green* pennons; the 3 last on the left canno be seen.

2nd line.—10 warriors with circular shields, with war-drum and gong at each extremity.

3rd line.—Warriors bearing rectangular shields, with war-gongs at each end.

4th line.—5 subordinate infantry officers.

5th line.—10 bearers of red pennons.

6th line.—9 musketeers.

7th line.—5 subordinat infantry officers.

8th line.—10 bearers of couleuvrines.

9th line.—10 gunners with wick-coils.

10th line.—5 artillery officers with swords.

11th line.—9 musketeers.

12th line.—5 bowmen.

Then come the usual officers on horseback, three war-chariots and three war-elephants with attendants. Behind the war-elephants and between the two police elephants and horses preventing ingress through the lattice fences, are two Siamese orchestras with actors and dancers; behind the middle elephant an officer with sword and his attendant.

The right shows us the advance of the fifth battalion. 752 strong and 10 lines deep. Its composition is the same as the previous ones; but the pennons are white and red.

PLATE V.

On the left, the remaining ranks of the 5th battalion shown in the previous plate; then again, officers on horseback, war-chariots and war-elephants, with attendants; behind these, at the openings in the fence two police elephants and horses with, between them, an orchestra and acrobats. Behind the elephant in the middle, among the acrobats, two military officers on foot, with their attendants, one of whom carries a lacquer betel-box. Now comes the sixth battalion, 800 strong and 11 lines deep; the lines are as before, but the pennons green and red. Three war-chariots and attendants; between them two officers on foot with swords, followed by their attendants carrying their betel-boxes and goglets.

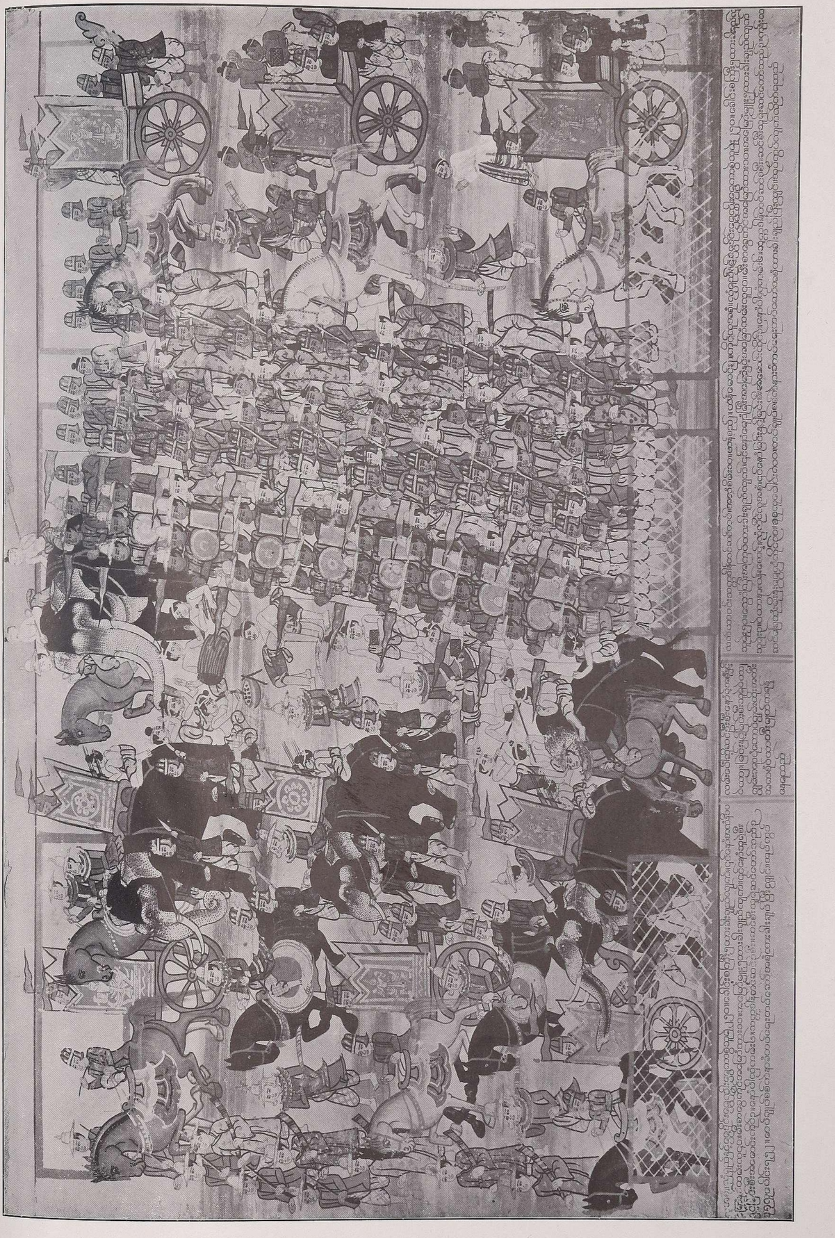
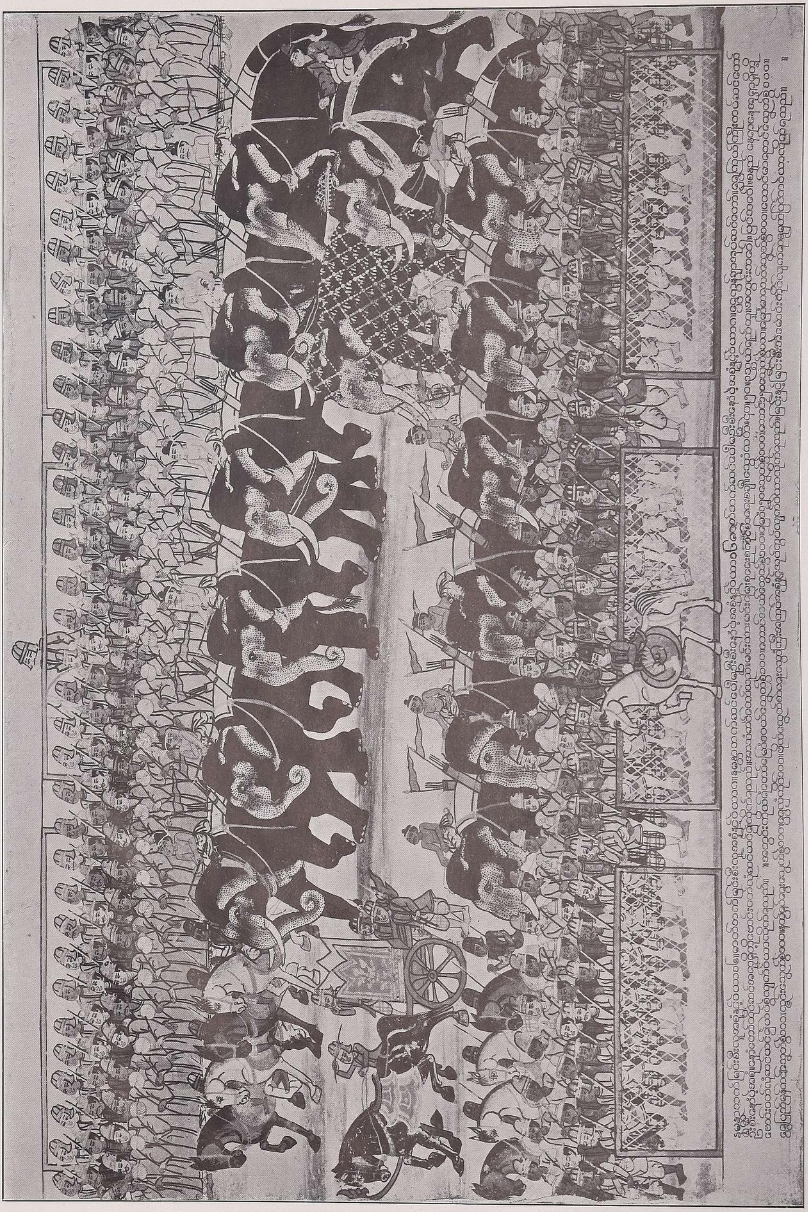


PLATE VI.

We are now nearing the principal part of the pageant. On the left, three officers on horseback with, near each, two warriors on foot with lances and circular shields; three war-elephants with attendants; at the openings, up and down, of the lattice fences, two police elephants, and two soldiers on horseback to prevent the ingress of the crowd. Below, in the left-hand corner, a Burmese orchestra with dancers, and another also with dancers on the right. Below the two dancing girls on the top, are two military officers. The officer below is giving orders to his attendant. Behind them comes the Royal Guard or Regiment, which is formed in a square. The Royal Body-guards were called the "*Thuyêgyi*" or "Great Warriors". In the middle are seven war-chariots; the three behind and the two on the left, have each two lance-bearers, whose duty it is also to take care of the linch-pins. Before the seven chariots are two military officers on foot each with an attendant behind; the duty of these officers was to preserve silence in the ranks right and left; on the right and left of these two, may be seen a war-gong carried on a pole by two men, and a small war-drum carried round the neck of a man. On the left and forming the front of the square, are 28 spearmen, four lines deep; those in the first line bear each a circular shield, those in the second a rectangular one. These four lines are preceded by seven pennons with, in the centre, the regimental colours opening the march. The sides of the square are formed of three lines each; the first line on each side, nearest the war-chariots, is composed of officials in court-dress, some of whom carry each a fan; the second or middle line, of bowmen; and the third, near the fences, of musketeers. Of these musketeers, the first 8 in the line on the right, and the first 10 in the line on the left, belong to the "foreign legion" (*Min-wun-kalā-byo*); they are decorated with gold flowers. The rest belong to several battalions, whose Burmese names are given in the text, such as: *Ywê-let-yā*, *Ywê-let-wê*, *Let-yā-gyaung*, *Let-wê-gyaung*, etc. At each of the two openings in the lattice fences, is an officer on horseback, whose duty is to see that proper order and alignment are kept.

PLATE VII.

This plate is a continuation of plate VI; on the left, a war-chariot, on each side of which are four horsemen with lances; in the text, these horses are given auspicious names, regard being paid to the birth-day of the King in their selection. Behind the horses, in two lines of six each, come twelve elephants, which also have auspicious names; they are ridden each by a mahout, and each carries a saddle and two quivers full of arrows, and in each quiver is planted a pennon. On the right, between the two lines of elephants, are two other elephants, one behind the other; these are Royal Elephants. The one in front is covered with gold network; this is a royal monture and, significantly enough, is not ridden by a mahout; the other has trappings decorated with gold spangles. On either side of the animals come first, a line of Assamese elephanteers, then a line consisting of members of the Royal Family and officials, each in court dress and holding a fan; then nearest the fences, a line of Royal Body-guards, pertaining to several companies whose native names appear in the text, such as: *Myauk-dawê*, *Taung-dawê*, *Myauk-marabin*, etc. Outside the fence on each side, an officer on horseback.



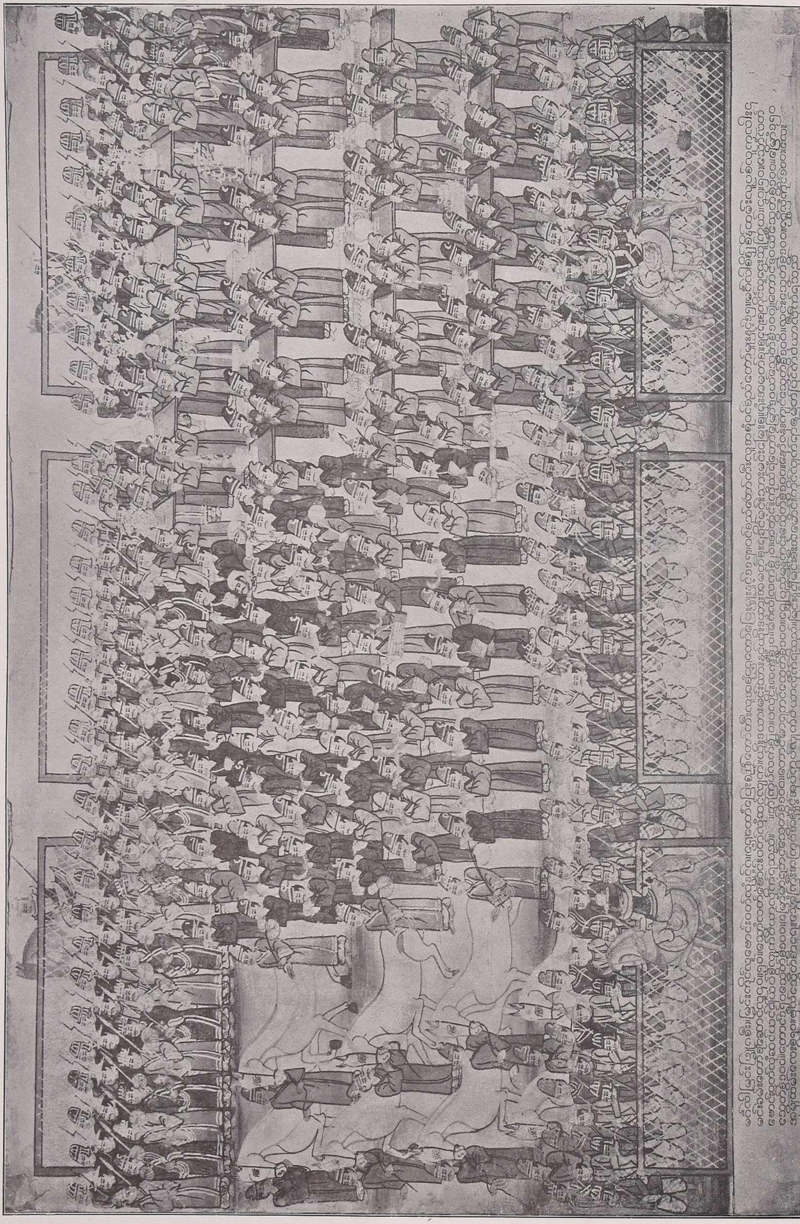
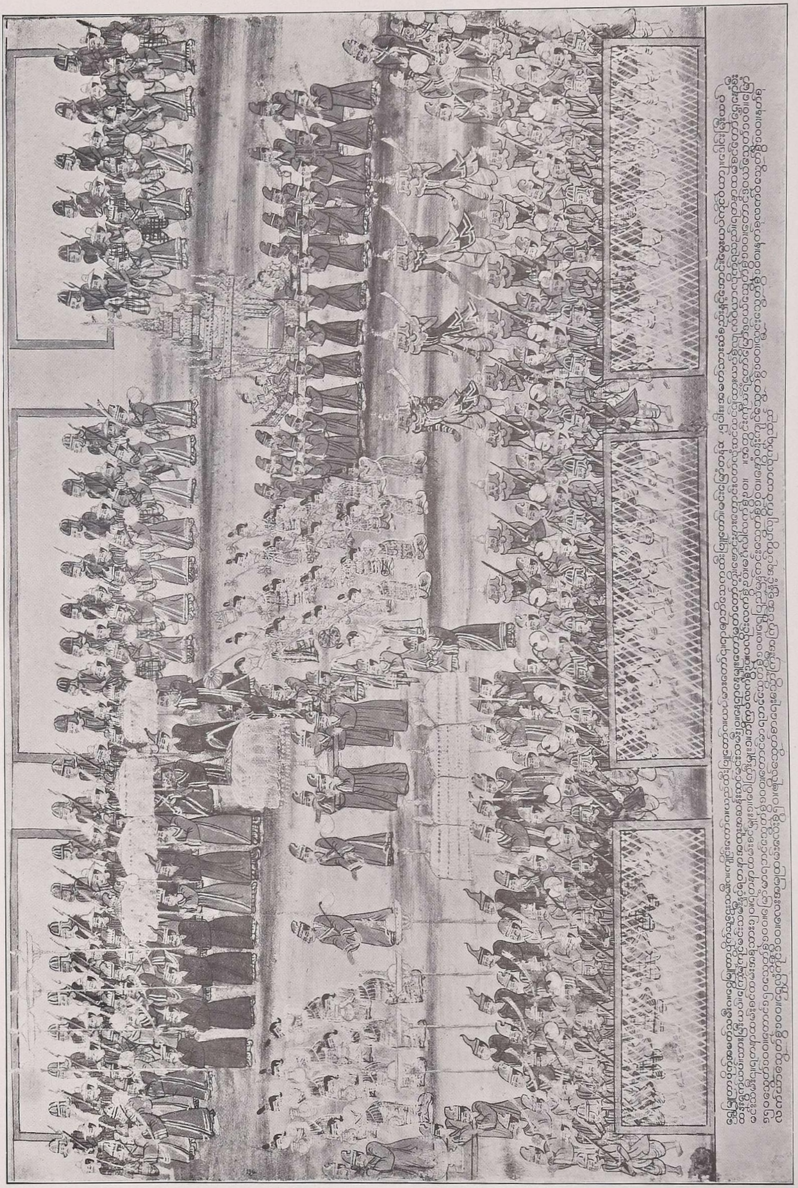


PLATE VIII.

Continuation of the two previous plates. On the left, in two lines, eight propitious white Royal steeds, each led by a groom in gala dress. Immediately behind the horses, is a regimental band, consisting of drums and trumpets; they herald the approach of the King. Close behind the band on the right (top) and left (bottom) come two jingals or small guns, carried each by two foreigners. Behind these come from forty to fifty men carrying requisites of royal personages; each object is carried on a square board on the shoulders of four bearers. On each side of the horses, regimental band and bearers, is a line of Siamese, Arakanese and Shan princes, also ministers and officials, each in court dress and holding a fan; there is nothing in the apparel and dress to distinguish them; the middle line consists of spearmen and bowmen, and the next line near the fences, of Royal Body-guards with muskets. These last two belong to several companies whose native names are given. On each side, without the fences, two officers on horseback.

PLATE IX.

Now follow, in the middle on the left, eight girls, in two ranks of four; those in the front rank are min sters' daughters, each carrying a golden vase; the four in the other rank are notables' daughters and each carries a silver vase; the four figures before the girls form part of the requisite-bearers in plate VIII. Behind these girls, two court officials one after the other, each carrying a fan. Immediately behind them comes the Coronation White Umbrella, carried by four men. On each side of this Coronation Umbrella and of the eight girls on the left are carried eight umbrellas and two fans; the first four on each side are official umbrellas, the four next white umbrellas, the two fans on either side may be seen one between the 1st and 2nd white umbrellas, the other between the 3rd and 4th; the first on the right (top) is the best delineated. Behind the Coronation White Umbrella advance 16 princesses in four lines of four. In the first rank, the two in the middle carry each a yak's tail fly-flap, the one on the right carries a peacock feather fan, and the one on the left a fan made of palmleaf; the princess at the right end of the second row carries a mirror; the rest of the princesses carry lotus flowers. Immediately in front of these 16 princesses, are two sons of ministers carrying each a yak's tail fly-flap, and immediately between these two and the Coronation White Umbrella, come five men bearing the ensigns of Royalty, that is, beginning from the man on the right: the fly-flap, the sceptre, the crown, the white umbrella (which seems to be closed) and the sandals. Behind the 16 princesses comes the Royal Palanquin, borne by 120 bearers, behind it come four men each carrying a forked prop to support the palanquin when not in motion. On the palanquin are seated four princesses. The King should be represented *in* the palanquin; the text says nothing about him, but that he was there is shown clearly enough by the Coronation Umbrella and the five ensigns of Royalty preceding it. The King was not represented as a sign of respect to such an august personage. On the left of the Royal Palanquin are four officers of the Royal Guards bearing swords; on the left of these are 11 musketeers representing the 30 specially attached to the person of the King. On each side are three lines; the line nearest the fence are musketeers of the Royal Regiment; then a line of officials with swords and fans, and a line of spearmen and bowmen mixed.



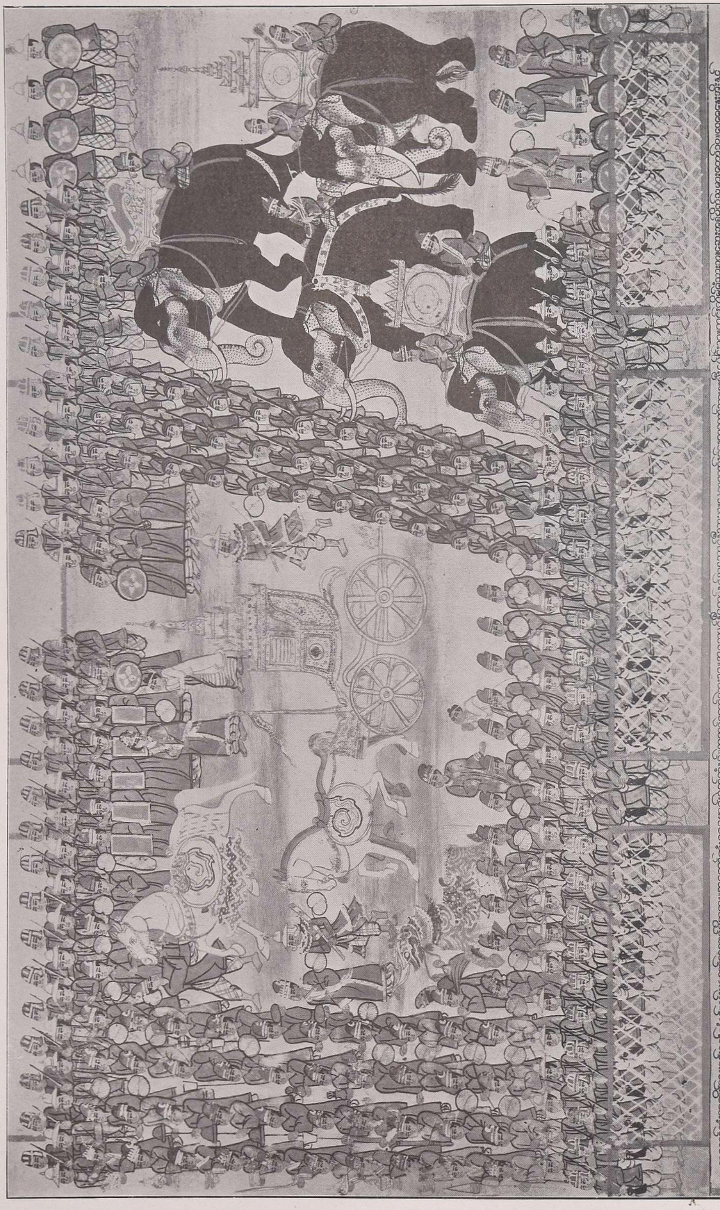


PLATE X.

Continuation of preceding plate. In the centre is the Royal Carriage drawn by four horses, it is closed and there is no one in it; in front of the four horses is a military officer with sword and fan, and immediately before him is the minister in charge of the western portion of the Palace, where the womenfolk resided. On the left of these two is a royal horse dressed up, says the text, like the fabulous animal called "*Zāmayī*", a kind of mythical flying horse. On the other side is the royal steed, richly caparisoned. On either side of the carriage is a minister with an attendant behind him. In the middle on the extreme left, are the attendants on the King and Queen, the royal physicians and the attendants of the harem; they are in four ranks of 10 each. The first man on the right of the first rank carries a betel-box in imitation of a sheldrake; the second a small box with a conical cover; the objects carried by the 3rd and 4th cannot be identified, but they look like stands for betel-boxes, the 5th carries a tobacco pipe; the 6th a pair of slippers in the form of a sheldrake; the 7th a small box; the 8th a betel-box in the form of a garuḍa; the 9th a goglet with a conical cover and the 10th a fan.

In the 2nd line, the first two men on the right carrying fans, are harem attendants; the next three carry small official umbrellas; the 6th carries a lamp with globe; the 7th and 8th carry the crown, weapons, etc., of preceding kings in velvet bags; the last two with fans are harem attendants.

In the 3rd row, beginning from the right, the 1st, 2nd, 7th, 8th, 9th and 10th men are harem attendants; the 3rd man carries a lamp; the 5th and 6th are royal physicians with their medicine boxes.

In the 4th row, from the right, the 1st, 2nd, 4th, 7th, 8th, 9th and 10th men are attendants in the harem; the 3rd and 4th carry lamps; the objects carried by the 5th and 6th cannot be identified. The man behind the 10th one, is an attendant on the King and Queen carrying two bejewelled canes in a velvet bag on his shoulder.

The first inward line stretching along the two horses, up and down, some carrying fans and others shields, are attendants of the harem.

The four animals on the right are royal elephants. The three figures on the left of (that is below) these elephants and holding a fan are probably officers in charge of the royal elephant stables. In front of the royal elephants are musketeers three ranks deep with, before them, an officer with sword and fan. On both sides near the fences are the usual musketeers.

PLATE XI.

On the left, the two front lines with round and rectangular shields, are spearmen, whose business it was to look after the royal elephants' feet if wounded; the three figures behind probably are of the Royal Elephant Corps. Behind these come a battalion 810 strong, the first of those forming the rear-guard, with pennons, circular and rectangular shields; the pennons are yellow. Behind them come five officers with swords, then two lines of men: the 1st carrying red pennons, the 2nd bows. Behind these five officers again. Then comes a line of 10 men with couleuvrines followed by five men carrying wick-coils and behind these two lines of musketeers.

Now come three war-chariots and four elephants; the two elephants in the middle are war-elephants, the other two on the right and left, are to prevent the people from rushing in through the fences. Below, near the elephant, is a Burmese orchestra with a dancing girl.

On the right are soldiers six lines deep, whose formation has already been explained in previous plates.

PLATE XII.

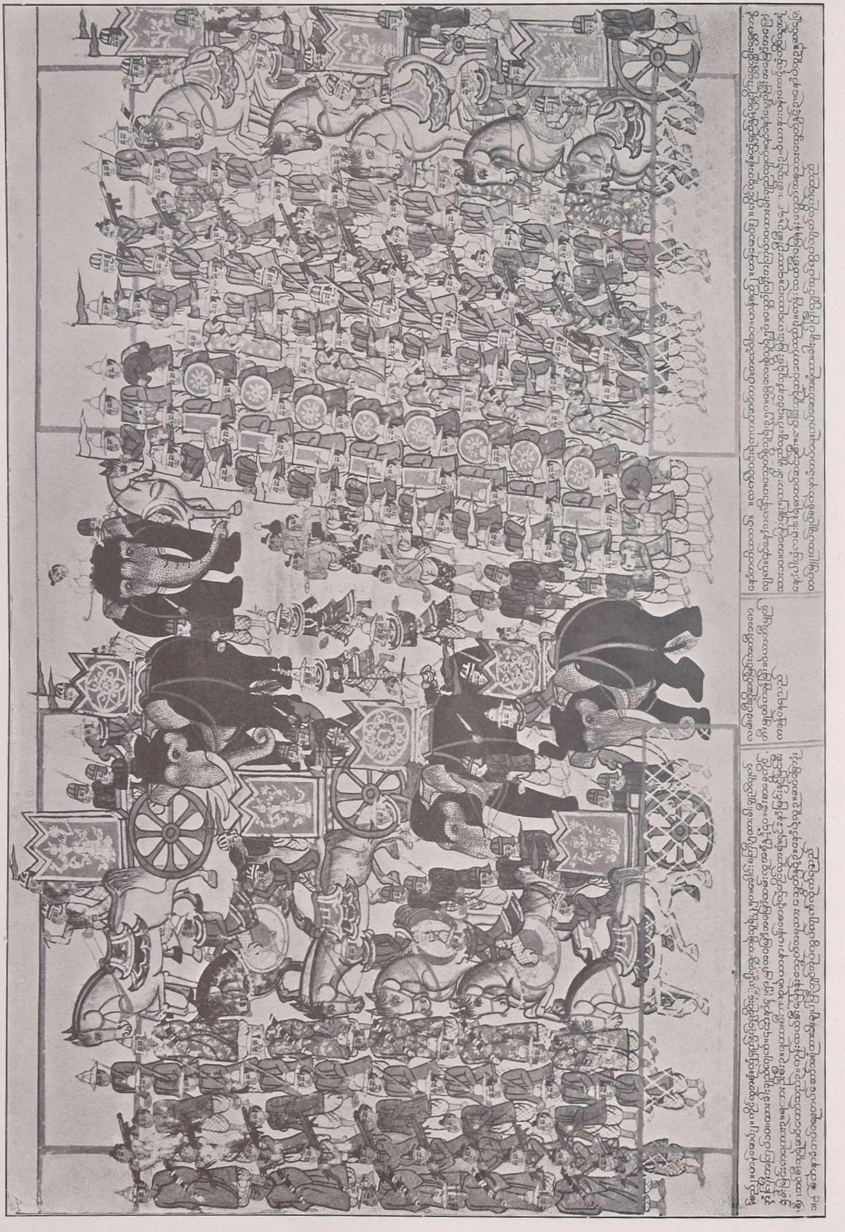


PLATE XII.

On the left, the last lines of the battalion whose front lines are on the previous plate; then come three war-chariots with officers on horseback between them; then three war-elephants; behind the middle chariot, three officers followed by their attendants; the elephant on the top and the horseman near it, guard the opening in the fence.

Then comes another battalion 810 strong, formed in ten lines; its composition has been explained in previous plates. On the extreme right, three war-chariots.

PLATE XIII.

On the left, three war-elephants, one officer and attendant, and, on the sides, two other elephants and one horseman doing police work. Then comes another battalion nine ranks deep and 810 strong, whose description now is unnecessary; three war-chariots, three war-elephants; below, in the right hand corner, a police elephant.

PLATE XIII.

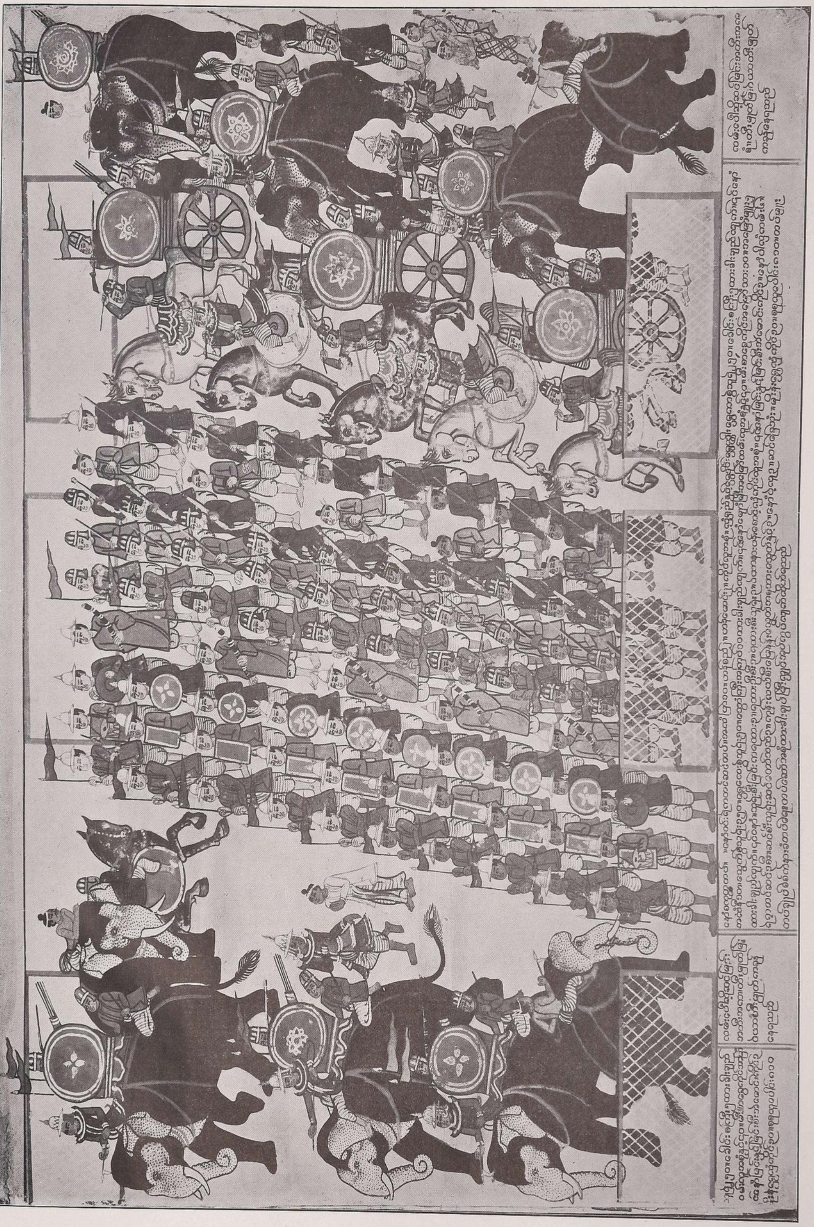


PLATE XIV.

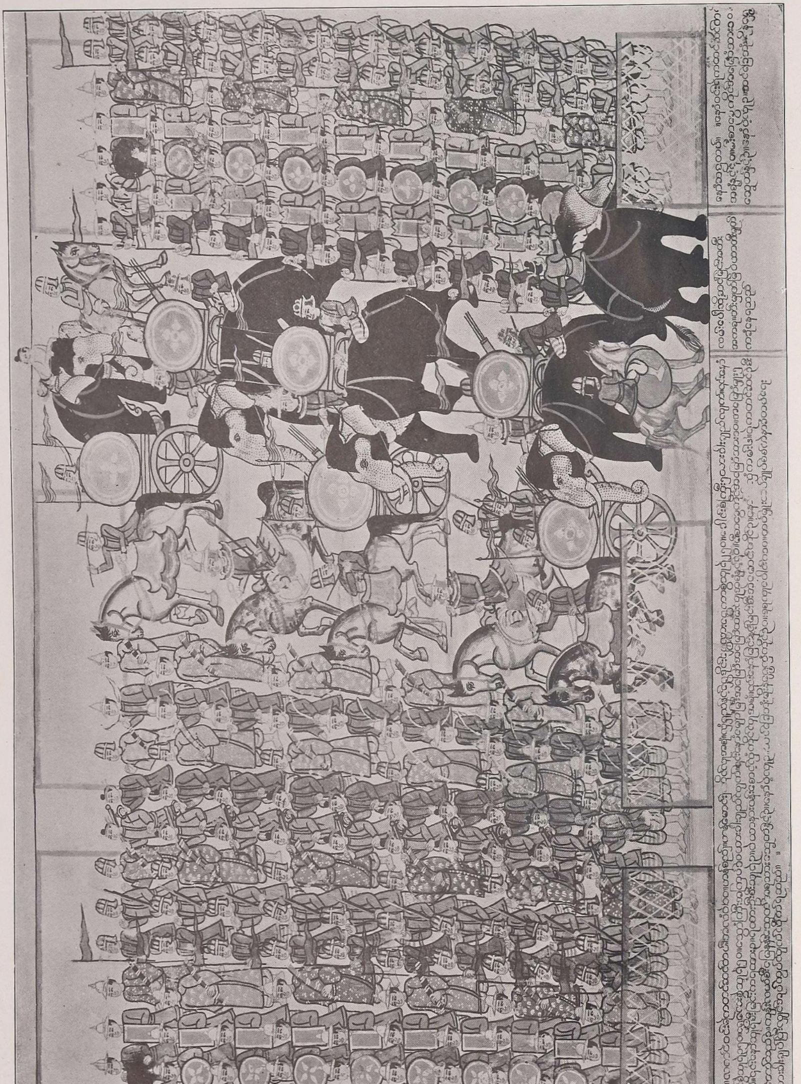
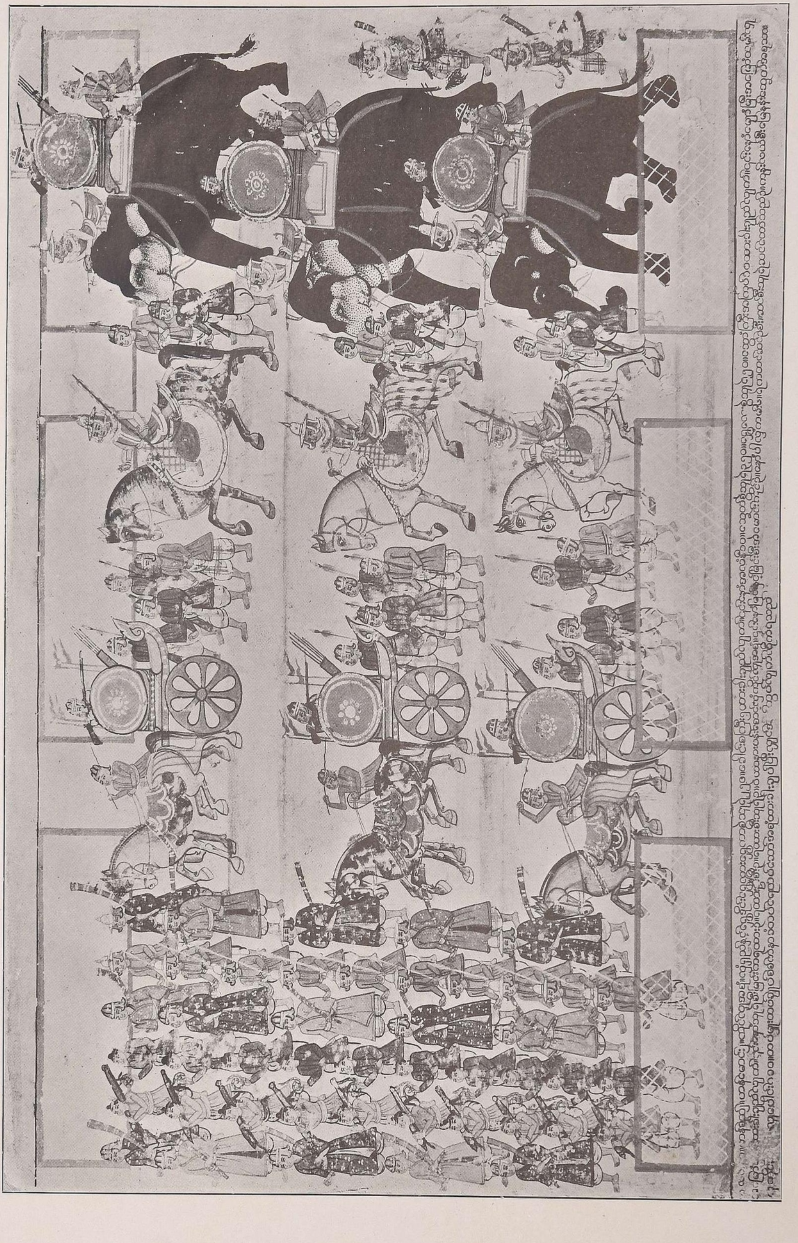


PLATE XIV.

Another battalion 810 strong, 13 lines deep; description as before; the 5th, 8th, 11th and 13th lines being officers. Three war-chariots followed by three war-elephants; up and down an elephant and horse of the police. On the right, first half of another and last or rear battalion; seven lines; usual description.

PLATE XV.

This is the last plate. On the left, the remaining ranks of the battalion on the right of the previous plate. Three war-chariots with attendants; three officers on horseback with attendants; three war-elephants, which bring up the rear of the procession.



INDEX.

Of the page references, Roman numerals refer to the introduction and Arabic numerals refer to the text facing the plates.

ACROBATS, **27**, 4, 6.

ART, Burmese —— became sensibly influenced by western models and technique, **27**, i.

——, distracted state of the country impeded the progress of the Burmese —— of painting, **27**, i.

ARMY, information about the formation and the names of the battalions constituting the small —— at Mandalay under Mindon is given in the Burmese legend at the bottom of the plates, **27**, ii.

——, the standing —— at the capital, **27**, ii.

ARTILLERY consists of small old model guns and of jingals and culverins, **27**, ii.

CAVALRY consists of about 2,500 horses, **27**, ii.

DUFFERIN (FORT), the City of Mandalay within the walls called the Shwe-myo-daw (Golden City) in Burmese times is, since the British occupation in 1885, known as ——, **27**, ii.

ELEPHANTS, a master-piece of Burmese drawing, **27**, i.

FRENCH, descendants of —— colonists served the artillery in king Mindon's army, **27**, ii.

GAZETTEER of Upper Burma and the Shan States, Vol. II, Part I referred to, **27**, ii, note 1.

HORSE, not quite happily executed in Burmese paintings, **27**, i.

KON-BHAUNG-ZET-RAJAVAN, Burmese chronicle of the Alaungpaya dynasty; it gives a short account of the Kyauktawgyi, **27**, ii, note 2.

KYAUKTAWGYI, image of Buddha carved at Mandalay out of a huge block of white marble brought from the Sa-gyin quarry, **27**, ii.

——, image (marble) of Buddha placed in a small temple near the foot of the Mandalay Hill, **27**, i.

——, a short account of the —— is found in two Burmese chronicles, **27**, ii.

LET-WE-GYAUNG, Burmese name meaning literally "Left Course" given to a regiment which had to march on the left when occasion required, **27**, 7.

LET-YA-GYAUNG, Burmese name meaning literally "Right Course" given to a regiment which had to march on the right when occasion required, **27**, 7.

MANDALAY, British occupation of —— in 1885, **27**, ii.

——, Headquarters of the Burmese standing army, **27**, ii.

MANDALAY HILL, situated at the north-east corner outside the walls of the Golden City now known as Fort Dufferin. It is 832 feet in height commanding the whole of the town of Mandalay and many miles of the surrounding country, **27**, i and ii.

MANDALAY-RAJAVAN, Burmese chronicle of the two last reigns of the Alaungpaya dynasty it gives a short account of the Kyauktawgyi, **27**, ii, note 2.

MANIPUR, horsemen from —— were distinguished from others by their peculiar Nāga- or cobra-headdress, **27**, 2.

MARSHALL, SIR JOHN, Director-General of Archæology in India, **27**, i.

MINDON, KING, erected the small temple containing the Kyauktawgyi Image. He was the founder of Mandalay and the builder of the Palace therein, **27**, ii.

MINDON, KING, left the Golden Palace to dedicate the Kyauktawgyi at Mandalay, 27, 1.

————, (1853-78) the last king but one of Burma, 27, i.

MIN-WUN-KALA-BYO, Foreign legion of King Mindon, 27, 7.

MYAUK-DAWE, native name meaning literally "North Tavoy" given to a Burmese regiment. It was so called because the men constituting it originally were from Tavoy and had a north wing of the Palace assigned to them, 27, 8.

MYAUK-MARABIN, native name meaning literally "north Marabin" (or Mayapin) given to a body of Burmese troops levied from Mayapin, a village in the Madaya Township and Sub-division of Mandalay District. They were called Myauk (north) Marabin because they had to live on the north side of the Palace, 27, 8.

MYO-WUN, Governor of the City (Mandalay), 27, 1.

NAGA, a cobra; the headdress of the horsemen from Manipur was in the form of a cobra, 27, 2.

NYAUNG-YWE, a state in the Central Division of the Southern Shan States, 27, ii.

ORCHESTRA, Burmese ——, 27, 4, 7, 12.

————, Siamese ——, 27, 3, 5.

————, Talaing ——, 27, 4.

PALACE, King Mindon left his —— at Mandalay on the 16th of May 1865 to dedicate the Kyauktawgyi Image, 27, i.

PARABAIK, Burmese folding book of varying size, which was commonly used in Burma. It consists of paper made from the bark of a species of *daphne*, which is agglutinated into a kind of pasteboard and blackened with a paste of charcoal. It is then folded backward and forward and written on with a steatite pencil, 27, i and ii.

————, contains the representations of the pageant of King Mindon, 27, i.

PORTUGUESE, descendants of —— colonists served the artillery in King Mindon's army, 27, ii.

PATTAY, Burmese piano consisting of twenty-two to twenty-five pieces of iron or bamboo suspended in the form of an inverted arc, in a wooden case, 27, 4.

SA-GYIN QUARRY, a hill some twenty-four miles to the north of Mandalay, 808 feet high, and famous for its beautiful white marble, 27, ii.

SAWBWA, a Shan Chief, 27, ii.

SHWE-MYO-DAW, Golden City, *i.e.*, Mandalay within the walls, which, since the British occupation in 1885, is known as Fort Dufferin, 27, ii.

SHWE-PYI-YAN-AUNG, Burmese appellation meaning literally "Golden City Victory" given to the Burmese lancers, 27, 2.

SHWE-PYI-ZO, Alderman of the city (Mandalay) who had in his charge a gong completely gilt called the *Shwe-pyi-zo* gong, which was beaten and carried before him whenever he went to and came back from the Police Court, of which he was one of the officers, 27, 1.

SWINHOE, MR. R. C. J., Owner of the original paintings, 27, i.

————, The *parabaik*, containing the representations of the pageant of King Mindon belongs to ——, 27, i.

TAUNG-DAWE, native name meaning literally "South Tavoy" given to a Burmese regiment. It was so called because the men constituting it originally were from Tavoy and had a south wing of the Palace assigned to them, 27, 8.

THUYEGYI, the Royal Body-guards were called the ——, meaning "Great Warriors", 27, 7.

THWE-THAUK-GYI, Subordinate Military officer who was in command of fifty men, 27, 3.

YWE-LET-WE, Burmese name meaning literally "Ywe Left" given to the Left Wing of a regiment, the troops composing which were drawn probably from Ywe-su, a village in the Madaya Township and Sub-division of Mandalay District, north-east of Thalwinbyu, 27, 7.

YWE-LET-YA, Burmese name meaning literally "Ywe Right" given to the Right Wing of a regiment, the troops composing which were drawn probably from Ywe-su, a village in the Madaya Township and Sub-division of Mandalay District, north-east of Thalwinbyu, 27, 7.

ZAMAYI, a kind of mythical flying horse, 27, 11.

GIPC—M—X 3(21) -11-6-25—550.

CALCUTTA
GOVERNMENT OF INDIA PRESS
8, HASTINGS STREET